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DO

BINDIS & BRUISES

Ebenezer Lutheran Church
 1650 W. Foster Ave. 773-486-8261
 Chicago Danztheatre Ensemble's performance follows eight women searching for inner strength after suffering from sexual, dating and domestic abuse in Indian-American culture. A panel discussion follows. 8 p.m. Friday and Saturday. \$10-\$15. Tickets: danztheatre.org

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VOTE OF DISAPPROVAL

EMANUEL: ALVAREZ LOSS SENDS CLEAR MESSAGE ON POLICE REFORM

By Bill Ruthhart
and John Chase | CHICAGO TRIBUNE

The chant started moments before Democratic state's attorney candidate Kim Foxx took the stage to claim victory Tuesday night.

"Two down, one to go," began a small group of young supporters.

The two down? State's Attorney Anita Alvarez, freshly dumped by primary voters, and former Chicago police Superintendent Garry McCarthy, fired in the fallout of the Laquan McDonald police shooting scandal.

"Two down, one to go! Two down, one to go!" the chant quickly grew louder, spreading within seconds and echoing across the room inside the downtown Holiday Inn.

The one to go? Mayor Rahm Emanuel.

While not on the ballot for three more years—if he chooses to run again—Emanuel in many ways remained at the center of Tuesday's primary election.

As voters swept Alvarez out of office by nearly a 30-point margin amid strong dissatisfaction with her handling of the McDonald case, Emanuel has faced similar plummeting approval ratings and a lack of public trust in how he dealt with the shooting.

Since late November, Emanuel has scrambled to gain control of the McDonald scandal, which has led to accusations of a cover-up, calls for his resignation, his acknowledgment that Chicago cops use a "code of silence"



Mayor Emanuel
ANTONIO PEREZ/TRIBUNE



Kim Foxx



Anita Alvarez

to conceal wrongdoing and a U.S. Justice Department investigation into the Police Department's use of force. The mayor's legal fight to withhold the video came as Alvarez took more than a year to charge white police officer Jason Van Dyke with murder for shooting the black teenager 16 times.

Alvarez ultimately filed charges the same day Emanuel released the video.

At a City Hall news conference Wednesday, Emanuel said he didn't think the state's attorney's race served as a referendum on his handling of the controversy.

"I don't need just an election to know we have a lot of responsibility post-Laquan McDonald," Emanuel said.

But the mayor did acknowledge Foxx's victory represented more than just a switching of the letterhead at the state's attorney's office.

"I think the voters were clear they want to see a change, not just in the sense of the prosecutor, but at our Police Department, in our community relations and how we work together," Emanuel said. "It's an unequivocal and unambiguous message to all of us that we have a lot of work to re-establishing trust."

The overwhelming vote against Alvarez was more indicative of Emanuel's struggles to regain Chicagoans' trust, South Side Ald. Anthony Beale (9th) said.

"Anita's race was around the cor-

ner, and she didn't have the time to correct the damage," Beale said. "The people respect you more when you come out with the facts and try to correct it versus withholding information for political reasons and having it blow up on you. The luxury that the mayor has is that he's got three years to correct that."

A Tribune poll published in early February showed Emanuel's approval rating at a record-low 27 percent. The same poll had Alvarez's job approval at 30 percent.

Asked if he would have suffered the same fate as Alvarez had he been on the ballot Tuesday, Emanuel joked, "Well if I was, I would have spent more money than I did last night."

As for the "Two down, one to go!" chant that broke out at Foxx's celebration, Emanuel was caught unawares.

"I didn't see it," he said.

CPD's next superintendent?

Mayor Emanuel's hand-picked Police Board has chosen a Georgia law enforcement veteran with a doctorate in clinical psychology, a lawyer who was police chief of Spokane, Wash., and an insider with 15 years of command experience with CPD as finalists to be the city's next police superintendent.



Cedric Alexander is public safety director of DeKalb County in Georgia and has 39 years in law enforcement, including as police chief in Rochester, N.Y.



Anne Kirkpatrick is an instructor at the FBI Leadership Program and was police chief in Spokane, Wash., for six years.



Eugene Williams is a Chicago deputy police superintendent who has 36 years with Chicago police, 15 years on the command staff, including his current position as head of the Bureau of Support Services, which oversees the department's administrative activities.

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Does the dude need to pay on the first date?



Anna Pulley
@annapulley
redeye@redeye-chicago.com

Dear Anna: Recently, I have been going on a string of first dates, and the paying part has been really bothering me. I don't feel comfortable with the idea because it feels backwards and seems to suggest that I am "owed" something, but that is the etiquette I have been told, over and over again, that I'm supposed to follow; otherwise, I'm cheap. Is there some validity to paying on the first date, am I overthinking this or is there something I am not considering? This has been bugging me a lot, because I do not want to be a jackass on a date, so I will appreciate any answer. —*First Date Quagmire*

Dear FDQ: It's a strange custom, isn't it? One that is akin to pulling a lady's chair out or getting weather advice from a rodent on Feb. 2. The men-pay-for-dates tradition started back in the Victorian era, when women made a lot less money than men (if they were allowed to have jobs at all, that is). While that gender dynamic has changed somewhat, women still make around 70 cents to every dollar a man makes, so a case could be made for maintaining the status quo in the name of economic retribution (dinnerretribution!).

Of course, that doesn't take into account those circumstances in which women make more than the men they are taking out. And there's the pesky concern you brought up about dates being seen as transactional, a la, "I bought dinner, now you owe me something." It gets even more confusing when you consider that, among those women who offer to pay on a date, not all of them are being sincere about it. According to an Elle/MSNBC dating survey on paying for dates, 57 percent of women offered to pay (including on first dates), and 34 percent were bothered if the guy accepted. To our credit, 46 percent of women were bothered if the guy refused their offer.

Though men tend to shoulder more of the financial burden, both men and women are

conflicted about the expectations surrounding the custom. "For me it feels like a given," said Amanda from Andersonville, who always tries to go 50/50 on dates. "But sometimes if there's a big income difference, I wish I could occasionally let myself be a bit less ideological about it."

The survey also found that almost two-thirds of men wanted women to chip in after a few dates, but also that 75 percent said they felt guilty when they let the woman pay, even if she made more money. Then there's the etiquette that says, "Whoever asks, pays," but because men do most of the asking, that's basically another way of enforcing the status quo.

"It's very much a cultural leftover kind of thing that doesn't make a lot of practical sense. I've absorbed it all the same," said Lance from Ukrainian Village, who always pays on first dates. "In fact, when splitting has been brought up, I've sometimes tried to make it an unequal split in my date's favor—you pay for popcorn, I buy the tickets, you pay the cab, I buy dinner."

You can, of course, always partake in activities that are free or inexpensive, such as parks (the Garfield Park Conservatory is one of my most beloved places of all time) and walks, art galleries/museums, cheap beer + board games at Guthries, coffee, etc. Creative dates are more memorable and potentially less awkward than sitting down to a formal dinner and pretending to be interested in her sibling's Etsy page and/or how she minored in accounting.

You could also be brazen and bring up the "who pays" topic early on, which is a tactful way to suss your dates out. "I recently read this phenomenal advice column in RedEye about who should pay for dates, yadda yadda. What are your thoughts on that?"

Take heart, though, because according to research by sociologist Janet Lever at California State University, Los Angeles, only a small number (about 10 percent) of hetero daters want a traditional arrangement (i.e. the guy pays for everything).

ANNA PULLEY IS A REDEYE CONTRIBUTOR. WANT TO ASK ANNA AN ANONYMOUS QUESTION ABOUT LOVE, SEX OR DATING? EMAIL REDEYEDATING@GMAIL.COM.



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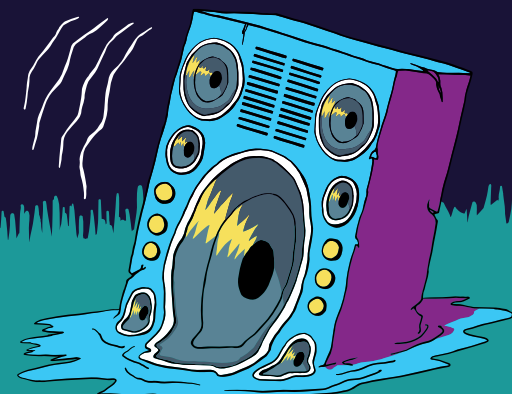
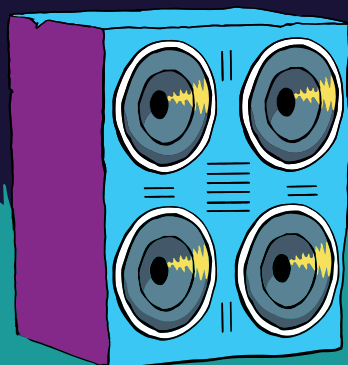
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Adam LaRoche (left) and his son, Drake, walk to the White Sox's clubhouse. AP/FILE PHOTO

FAR FROM SETTLED

NO WINNERS IN ADAM LAROCHÉ'S RETIREMENT—ONLY MORE QUESTIONS

By Paul Sullivan | CHICAGO TRIBUNE

The two biggest stories out of White Sox camp this spring have been Adam Eaton's ill-advised Oscar tweets and Adam LaRoche's retirement over the decision to revoke his son's all-access clubhouse pass.

Not exactly the way you want to head into a season as important as this one is for the Sox. While the LaRoche decision turned into a national story because of the "kids in the workplace" angle, some questions remain that may or may not be answered.

Why did the Sox wait until now to tell LaRoche that his son, Drake, was not welcome on a full-time basis? Sox executive vice president Ken Williams said he informed LaRoche of the decision a week ago. He had the whole offseason and most of the spring to let LaRoche know,

but chose to tell him with a few weeks to go before the regular season. LaRoche has been sidelined with a back issue since incurring back spasms March 5. Did his slow return have anything to do with the timing, and did Williams believe LaRoche would react the way he did?

Why wasn't LaRoche more upfront about his decision to retire? LaRoche had a chance to explain his problem with the White Sox's decision after talking to reporters Tuesday but kept it to himself.

Then he sent out a tweet with the hashtag **#FamilyFirst**, which implied he was leaving to be with his family, not that his son was being forced out of the clubhouse. We often hear the words "family issues" to explain players' absences and are asked to respect their privacy. Did LaRoche want the story to be leaked,

THANK U LORD FOR THE GAME OF BASEBALL AND FOR GIVING ME WAY MORE THAN I EVER DESERVED! #FAMILYFIRST

—Adam LaRoche in a tweet dated March 15.

or would he have been OK with no one knowing the real reason why he left? And did Williams really have to respond to Ken Rosenthal's tweet? He had all day Tuesday to explain their reason, but declined to do so.

If LaRoche agreed to forfeit the final year of his contract and try to find another team that would allow him to be with Drake, would the players union make the exception? And

would any other team sign LaRoche with the provision that his son is allowed to tag along in the clubhouse all year?

What will Robin Ventura do to calm the Sox clubhouse? This is the last thing Ventura needed in the final year of his contract. If he's really on LaRoche's side, he's against the wishes of a boss who ultimately will make a decision on his future (assuming he has veto power over general manager Rick Hahn). If Ventura is really on Williams' side, he's apparently against many of his players who say they support their teammate and want Drake to remain. There is no way for Ventura to come out a winner in this one.

And as for all the outrage over LaRoche having his son in the clubhouse, why did no one complain about it last year?



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Packers cornerback Tramon Williams and Bears' Martellus Bennett in 2014
AP PHOTO FILE

'TRY TO BE A DANDELION'

EX-BEAR BENNETT HASN'T CHANGED, BUT HIS CIRCUMSTANCES HAVE

By Rich Campbell | CHICAGO TRIBUNE

Martellus Bennett took his trade in stride, as expected, Thursday. The mercurial tight end chalked it up to part of the Bears' ongoing transition to the program led by general manager Ryan Pace and coach John Fox.

"I don't think it didn't work out in Chicago. I thought I played very well in Chicago," he said on a conference call hosted by his new team, New England. "I put up great numbers, did some great things, made my first Pro Bowl there. I mean, statistically, I thought it was a great job. But there's, like, a culture change, organization change. The guys I came in to play for changed. So it's just another change."

Bennett, who signed a four-year deal with the Bears during the 2013 offseason, downplayed the notion that things soured between him and the team, saying Bears management would have to vouch for that.

"I feel like Fox and those guys, I talked to them, and we're cool," Bennett said. "I think it's just time for change. I don't take it personal. I'm all about the future, so I'm a progressive person."

The Bears on Thursday announced the trade, which included an exchange of draft picks. The Bears received a fourth-round pick (No. 127 overall) and the Patriots got one of the Bears' sixth-round picks. In fact,

the sixth-round pick (No. 204) was the same one the Bears received from the Patriots last Sept. 29 in exchange for linebacker Jonathan Bostic.

"In a perfect world a trade is a win-win for both sides and we believe there is upside to all parties involved in this deal," Pace said in a statement released by the Bears. "We were able to acquire a higher pick to help us continue to build our team. We wish Martellus nothing but the best as he continues his career in New England."

Bennett said that he expected to be traded this offseason and that it was just a matter of when and to whom.

"Just like any other thing in life," he

said. "You just be prepared to make sure you flow where the wind goes. Try to be a dandelion."

Bennett said he was looking forward to being part of the so-called Patriot Way and teaming with tight end Rob Gronkowski. With one year left on his contract, he said he's leaving up to his agent the possibility of an extension with the Patriots.

It wouldn't have been an accurate first impression if Bennett didn't give Patriots reporters a few zingers in his first media session—which he did.

Asked about the rib injury that landed him on injured reserve last season, he said he's healthy and that "I prefer my ribs barbecued."

Busted yet?

You survived Day 1 of the NCAA tournament, and hopefully your bracket did, too. Day 2 is a huge one for the Big Ten, as five teams from that conference are in action.

MIDWEST

(10) Syracuse vs. (7) Dayton
11:35 a.m. CBS

(15) Middle Tennessee vs. (2) Michigan State
1:45 p.m. CBS

SOUTH

(15) UNC Asheville vs. (2) Villanova
11:40 a.m. TruTV

(13) Hawaii vs. (4) California
1 p.m. TBS

(10) Temple vs. (7) Iowa
2:10 p.m. TruTV

(12) South Dakota State vs. (5) Maryland
3:30 p.m. TBS

WEST

(10) VCU vs. (7) Oregon State
12:30 p.m. TNT

(15) Cal State Bakersfield vs. (2) Oklahoma
3 p.m. TNT

(14) Green Bay vs. (3) Texas A&M
6:20 p.m. TBS

(16) Holy Cross vs. (1) Oregon
6:27 p.m. TruTV

(11) Northern Iowa vs. (6) Texas
8:50 p.m. TBS

(9) Cincinnati vs. (8) St. Joseph's
8:57 p.m. TruTV

EAST

(10) Pittsburgh vs. (7) Wisconsin
5:50 p.m. TNT

(14) Stephen F. Austin vs. (3) West Virginia
6:10 p.m. CBS

(15) Weber State vs. (2) Xavier
8:20 p.m. TNT

(11) Michigan vs. (6) Notre Dame
8:40 p.m. CBS



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'THERE'S NO ASS WE CAN'T KICK IN CHICAGO'

GIL FAIZON AND GEORGE ST. GEEGLAND SAY 'HOOP DREAMS' WAS SUPPOSED TO BE ABOUT THEM



"Oh, Hello"

7:30 p.m. Friday, March 18, through Thursday, March 24, at Athenaeum Theatre. \$60.

By Matt Pais | REDEYE

A few weeks ago, you may have seen something out of the ordinary on "The Bachelor Live": Two hilariously unsettling, bizarrely confident men in their 70s commenting on that night's episode. It was Gil Faizon (played by Nick Kroll, 37) and George St. Geegland (Chicago native John Mulaney, 33), longtime best friends and roommates best known for their hit prank show "Too Much Tuna" as seen on Comedy Central's fantastic "Kroll Show."

"I think we did great," St. Geegland tells RedEye by phone, the day of the "Bachelor" finale, of he and his other half's time in close proximity to Chris Harrison.

"I would say like many of George's dogs that he had over the years," Faizon adds, "We killed it."

Says St. Geegland with a laugh: "We put it down, baby."

If these guys don't ring a bell at all, you need to catch up fast—they begin a weeklong run of their 100-minute play "Oh, Hello" on Friday at the Athenaeum Theatre. Though, apparently, this won't be your last chance to see them on a big stage.

"After the Final Rose" is on tonight, so I can't say that they're going to announce that we're 'Co-bachelor[s],' says St. Geegland. "But I'll go ahead and say tonight, ABC, they're going to announce that we are co-bachelors for the next season of 'The Bachelor: Haiti.' The Haitian version of 'The Bachelor.' We're going to be flying to Port Au Prince to do promos real soon."

@MATTPAIS | MPAIS@REDEYECHICAGO.COM

You guys are spending a week in Chicago. How do you expect that you'll use the downtime here compared to what you've done in other cities?

George: You know, we're going to spend a lot of time in Skokie. We'll awaken early and we'll just drive out to Skokie and to Wilmette—to all the hot spots. To La Grange. We're just going to get out of the city as early as possible in the day.

Gil: I'm going to do online dating with a woman in Peoria. I met a woman through online on Craigslist, and she said that she wanted to go skiing 4:20. And I think that's a reference to cocaine, but just in case I'm going to bring my cross-country skis and then hopefully there's an abandoned refrigerator factory in Peoria that we can cross-country ski around and do gross stuff.

George: I'm going to bring a camera crew and I'm going to go to the spots where Patinkin had scenes on "Chicago Hope," and I'm going to redo them better for my "Patinkin You Stinkin'" reel. Which I'm going to mail to him one of these days.

Gil: George and I get along for the most part, but I've been pushing hard for it to be called "Tinkering with Patinkin." He does "Sunday in the Park with George." He doesn't even have to change the title for that one.

George: That one really works. Some of the other ones, you know—"Homeland is Georgeland." I'm not proud of that one. But I'm sticking it to Mandy.

Your Chicago shows happen right as the NCAA Tour-

name is getting started. How concerned are you that having that going on could take attention away from people coming to the show?

George: We draw from an ABA crowd. ABA fans come out to see the show. I'm not too concerned. Are you concerned, Gil?

Gil: I'll say this. We are very used to being in direct competition with young minorities. So this is nothing new for us. That we are vying for the same attention as an 18-year-old black kid.

George: When we try to get cardboard space on the ground for street dance, it's not like there's no competition.

Gil: I don't know if you remember the movie—it took place in Chicago, “Hoop Dreams,” the documentary “Hoop Dreams”? Well, that was supposed to be about us.

About your basketball careers or something else?

George: No. Just us living in low-income housing and what we do. I feel like they rolled on us for a half-hour and then I heard one say to the other, “This is unusable,” and they packed up and left.

You guys have known each other a long time. But going on a tour like this and spending time in close quarters on the road might be something different. How are you getting along onstage and offstage so far, and has there been anything you've learned about each other through this new experience?

George: Well, I learned that when Gil cuts those toenails he hollers. He just hollers. And he sits on the edge of the bed at the Radisson and Gil, how would you describe those toenails?

Gil: My toenails look like individual slices of American cheese, Kraft singles. But they're hard. So if we don't have remote control when we're in hotel room, I cut the nail and hope that it hits the TV changer, and that's how we decide on what we're going to watch. And I've learned about George that he wears to bed a robe that's made of old New York Timeses, and it's really softened up over the years. It's actually quite comfortable.

George: It's quite comfortable at this time. It's really been softened down like old money.

Something I read about you is you've snuck into plays at intermission to avoid paying the cover charge. How do you feel about people taking a page from your book and sneaking in late?

George: We hope people follow correct theater procedure with us and not sneak in and pay full price, even though we've disrespected many great Chicago productions. We snuck into the Steppenwolf in the '70s, and it was Malkovich and Sinise and I said, “You big dome. You big head. And you, Lieutenant Dan Band. You two stink.” And

I don't care how juiced-up, Catholic and violent you are. You're not going to want to tango with the boys. And we're going to walk up and down Lincoln Avenue picking fights with very thick-necked guys that work at the Board of Trade. —George St. Geegland

they were doing “True West.” And we ended up doing our own ripoff of “True West.”

Gil: Yeah, we did a play called “True Upper West” about two brothers on the Upper West Side of Manhattan.

George: And even though we heckled Malkovich and Sinise, we stole that play. And we go back to the Steppenwolf all the time because we love weird, quiet plays.

Gil: Yeah. It's true. It's very true. There are a number of lawsuits keeping us many feet away from Laurie Metcalf. In fact we're legally not even allowed to watch reruns of “Roseanne.” That's how big of a restraining order Metcalf has on us.

George: Yeah, I would say the judge granted a long leash to the amount we're not allowed near her.

How did John Malkovich and Gary Sinise react to you heckling them?

George: Oh, Malkovich screaming at you is real terrifying. He let loose on us with his full acting. I was scared, man. Even for the '70s I was scared. That's a huge dome to be yelling at you. That's a big noggin.

Gil: And I thought Sinise was a Jack Russell terrier who they had put an outfit on onstage.

George: Sinise just looked at us and said, “You know, in a few years I'll quietly become conservative.” We said, “All right.”

You guys definitely have a reputation—

Gil: Oh, thank you!

George: Thanks, Matt.

—of being sexually confident, let's say. How do you feel like new crowds respond to that as they welcome you to their city?

Gil: It really depends on the city, but a city like Chicago, George and Gil, and I'm speaking in the third person here, they're going to clean up, know what I mean.

George: We're going to go up and down Lincoln Avenue, and we're going to be able to score any 10 we see. And if she's got a boyfriend, buddy, there's no ass we can't kick in Chicago. I don't care how juiced-up, Catholic and violent you are. You're not going to want to tango with the boys. And we're going to walk up and down Lincoln Avenue picking fights with very thick-necked guys that work at the Board of Trade. We're going to kick all your asses, and we're going to take your 10s.

Gil: And I would just add to that that Chicago is the perfect city for guys like us because it's filled with a good Democratic base of liberal racists. And so I think we're going to be right at home.

You guys have lived lives—

Gil: Oh, thank you.

George: We have lived lives, Matt.

Gil: Thank you, Matt.

George: Thank you, Matt.

—spending a lot of time not being invited places, so how much of an adjustment has it been being welcomed so many places with this show?

Gil: I would argue that it's not that we haven't been invited places, we've just never been welcome anywhere.

And I think that's an important distinction to make.

George: Yeah, we've gone to things. It's not that we're never welcome. We get in the door. But we're quickly asked to leave.

Gil: How many performances of “Mamma Mia” did we see at that Chicago theater, George?

George: When it was at the Cadillac Palace, well, because we snuck in at intermishy, we saw 90 second-halves of “Mamma Mia.”

Did you feel confused at all about how they had gotten to that point in the story?

George: You know, I finally met the writer of the musical. I said, “We always walked in the second half. Can you explain what happens?” And he said, “Oh, it's nonsensical, the whole musical. So it doesn't matter.” And that's a direct shot. And I don't mind taking shots.

Gil: And just for the record we don't mind taking shots. So if you see us at a bar, offer us a shot. Or if you see us offer us one of your famous deep-dish pizzas. That's what I want. When I want a piece of pizza I want to conk out for seven hours immediately following it and [bleep] my brains out while I'm conked out. That's what I want.

George: I want pizza to give me sinus trouble.

You guys are having so much success with this show. How much potential do you see for a movie, and what's something you'd be able to do with a bigger budget and the format of something on a big screen that you can't do on stage?

Gil: Well, we're obviously interested in doing a new “Blues Brothers.” ‘Cause we feel like “Blues Brothers 2000” didn't quite cover all of the bases.

George: I mean, it was excellent. But is there more to cover? We think yes.

Gil: ‘Cause George, you had a good point about Chicago and the blues that I think is very prescient to what we want to do with this movie.

George: Chicago has so nailed this thing of white men pretending to like the blues, and as New Yorkers we want to do a “Blues Brothers,” but it's jazz fusion. So it's kind of late-era Miles Davis, when he looked like an enormous fly, or Herbie Hancock. It's us smashing cars, which is fine ‘cause we do that anyway. And it's jazz fusion playing. I don't mind if it has no narrative. I'm on record saying that.

Gil: Yeah. We're not narrative guys, you know what I mean?

George: No.

Gil: And all of the scenes will take place around that silver bean.

George: Oh, yeah! The bean, baby!

Gil: Get back to the bean.

George: What a great legacy of Mayor Daley: The bean and privatized parking meters.

Thanks so much for your time, Gil and George.

Gil: Charmed, I'm sure.

George: Hey, we love you, Matt. We love you.



comedy

John Mulaney
and Nick Kroll
GETTY IMAGES

CREATING GIL & GEORGE

By Matt Pais | REDEYE

As you'd expect, the must-see show in town right now involves two socially inappropriate men in their 70s considering if they'll sell out their TV prank show "Too Much Tuna" to finance the suddenly unaffordable New York City apartment they share.

OK, that sounds ridiculous. And it is ridiculous: Played by Nick Kroll ("The League"), 37, and Chicago native and longtime "SNL" writer John Mulaney, 33, and popularized on Kroll's Comedy Central series "Kroll Show," Gil Faizon and George St. Geegland make a hilarious, weird, delusional pair. Before they start a week of "Oh, Hello" shows at the Athenaeum Theatre, RedEye talked to Gil and George by phone (see Pages 10-11) but first asked a few questions of the guys (who met as students at Georgetown) who bring them to life.

John has said that these characters allow you guys to identify your true ids: Nick as baby and John as asshole. What have you learned about yourselves through playing Gil and George, and has there been some-

thing that's come out of it that's surprised you?

John Mulaney: What I've learned is there's no wrong time to do George. Even if I'm feeling sick or if I'm under-slept or if I've eaten like a pound of Indian food, he's a character you can do under any condition because he's miserable. So I've found I can really stretch my limits of crankiness and gaseousness before I play him.

Nick Kroll: And I would say I've found that I really enjoy—I never knew how much I liked wearing lumpy, brown leather jackets before. And also corduroys with no button at the waist. That a belt does as much good work as a button ever could.

The characters feel so rich. I know they were inspired by some guys you saw in person, but as Gil and George were developing was there anything you considered as an attribute for them that you decided against?

JM: Oh, that's interesting.

NK: I'm trying to think. There's stuff that we've done with them that either you tire of

or just becomes part of their canon.

JM: Well, I would say I used to talk a little more about George's children. And one revelation is that George wouldn't care about his children. So there's much less dissection of that. There's only passing reference to daughters he doesn't care about.

NK: Right. And Gil, it's less about trying stuff on that doesn't fit and more just continuing to discover new things about them. Before the stage show we never knew what Gil did. And then we sort of [said], "Well, he's like an unsuccessful actor," and that opened up a lot of stuff for us and opportunities for Gil to play with, what he's working on now, what he had been involved in. We never got very far with stuff that didn't feel right for them.

JM: Yeah. It was less discarding and more discovering.

Why do you think it's easier for people to laugh at old perverts than young perverts?

NK: Well, they're so pathetic. I think it's that they're so ultimately powerless because I'd say that most women could beat them up.

John, what do you think?

JM: I have the opposite take. I think women are giggling the way they would for the Beatles because they're so turned on by Gil and George. Is that not the common take?

NK: According to Gil and George, that is the takeaway. I've talked to women about Gil and George and they think that they're like basically old lesbians. Not old lesbians, I'm sorry. They think that they are powerless, weak, spaghetti-armed men who, while seemingly believing they have power and assume to be threatening, are in fact completely neutered, disposable, useless turtle-neck hangers.

JM: Yeah, it would be like if you were walking down the street and there were two old poodles and they were kind of misogynistic and not racially sensitive—

NK: And barked at you.

JM: Yeah. You'd be like, "Haha. That's stupid." Everyone enjoys laughing at the slow death of the self-entitled, straight male jackass. Straight white male jackass. It's fun to personify that dinosaur dust.

@MATTPAIS | MPAIS@REDEYECICHAGO.COM

This is the most exciting movie of the year so far



FAST PAISED

Matt Pais

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Beautiful, smart, exhilarating and risky, “Creative Control” is the most satisfyingly ambitious and excitingly fresh movie I’ve seen in a while. And I don’t say that lightly.

In this remarkably confident, stylish sci-fi effort from director/co-writer Benjamin Dickinson, the Wheaton-

raised filmmaker plays David, who helps his marketing agency land the account for Augmenta, which looks like regular glasses but actually offers an “Augmented Reality System” to visually enhance real life. If that sounds like a lot to process, it’s not—unlike pretentious, jumbled nonsense like Shane Carruth’s “Primer” and “Upstream Color,” the black-and-white “Creative Control”

achieves complexity without confusion and intelligence without sacrificing entertainment value. (BTW, AR is a real thing, which I did not know.) David suggests giving a pair of the AR glasses to a genius and seeing what that person comes up with (that person is James Corden’s bandleader Reggie Watts, playing himself), but David also tests a pair to familiarize himself with the product. And mostly winds up using it to fantasize about Sophie (Alexia Rasmussen), the girlfriend of his sleazy best friend (Dan Gill of “The Wedding Ringer”) who constantly texts naked pictures of other girls he’s hooking up with.

For the most part, Dickinson pulls off something extremely difficult here: It’s a low-budget effort that looks great. It’s an intimate look at relationships with big-time sexual energy. And it’s a tech-based drama that requires no knowledge of the mechanisms behind these devices.

Sure, the setup has a certain Joey/Chan-



dlar/Kathy vibe to it. But Dickinson possesses a delicate understanding of interpersonal chemistry—during one of many moments of insufficient communication between David and his girlfriend, Juliette (Nora Zehetner of “Brick”), he tells her, “You can tell I want to have sex, right?”—and makes the reasons people do or don’t stray or stay together as complicated as they really are.

If only he could stick the landing; the degree to which David believes in the

authenticity of his AR relationship, neglecting to confront it in real life, doesn’t hold up. Yet the depiction of our interactions with technology and the world’s relationship with creativity in “Creative Control” never feels like a cautionary tale, only a vivid, at times hilarious illustration. The film marks the arrival of a really promising triple threat who, like the Augmenta, sees the value in engaging the imagination. The question is how much the ordinary, flawed mind can handle.

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movies



Zoe Kravitz (from left), Shailene Woodley, Miles Teller, Ansel Elgort, Maggie Q and Miles Teller in 'Allegiant'

★ ★ ★ ★ **THE DIVERGENT SERIES: ALLEGIANT** PG-13

A step down for the 'Divergent' franchise

FAST PAISED

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Every time a character spells out a theme during the "Divergent" threequel (sorry) "Allegiant," a loud buzzer goes off and everyone looks at the camera and says,

"See, you get it?"

OK, maybe that's just in my imagination. But everything is so dully underlined in part one of the last book in Chicagoan Veronica Roth's hit series (part two, "Ascendant," opens next year) that the use of dystopia to represent the conquering of systematic repression loses everything that makes it viable. Yikes, that was a doozy of a sentence. Let's get simple and recall some sample lines: "Great leaders don't seek power; they're called by necessity." "Leaders need to make tough decisions to protect the people." Also, a line that's more of a Hallmark card about embracing everyone instead of dividing them.

Plus, this is by far the worst-made installment of the franchise, all green screen and fake action and bland performances. "Allegiant" makes the "Girl Who Kicked the Hornet's Nest"-esque error of minimizing its ass-kicking heroine into, for most of this over-extended bore, a gullible non-factor. After she and Four (Theo James) lead an escape from the walled-in Chicago to the Fringe and whatever else lies beyond, Tris (Shailene Woodley,

as disengaged as Anna Kendrick in "Pitch Perfect 2") loses her skepticism and buys into everything she's told by David (Jeff Daniels), the leader of the Bureau of Genetic Welfare that exists at the former O'Hare airport. (If you think there will be fun details indicating the location's previous purpose, you're wrong.) Meanwhile, Four trains for a mission using technology not worth trying to explain and Tris' brother, Caleb (Ansel Elgort), and inevitable problem dude Peter (Miles Teller) get tasked with surveillance jobs to keep an eye on the ongoing unrest inside the city.

Part of the issue is that "Allegiant" (which suddenly is about problems with genetic modification?) feels too much like the same universe as "The Maze Runner" and "The Hunger Games" and "Oblivion" and countless not-particularly-original views of a futuristic society struggling to endure. It's also that, after "Insurgent" improved on "Divergent," part three feels more like a sloppy bonus disc than a proper continuation. Returning director Robert Schwentke stoops to stuff like a slow-motion shot of a truck flying overhead while struggling to properly move from dry explanation to feebly depicted sci-fi that feels more comic book than YA.

Only when "Allegiant" reinforces the value of life in moderation (and James as a future action hero) do its ideas take hold. Otherwise, to steal from Peter's favorite description of Tris: This one's a stiff.



EYE IN THE SKY
R



Helen Mirren in 'Eye in the Sky'

There's a reason Gerard Butler is not in this movie

FAST PAISED

Matt Pais

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Here's a March double feature for you: You could see "London Has Fallen," the shameful action movie in which a U.S. Secret Service agent (Gerard Butler) doesn't care if his country kills innocent people with a drone, and then "Eye in the Sky," a thoughtful, slow-building thriller in which U.S., British and Kenyan officials decide whether or not to deploy a drone strike to a house in Nairobi containing multiple high-level terrorists ... where an innocent girl is selling bread just outside. A decision needs to be made quickly, especially as people inside the house start donning suicide vests, and the movie actually presents a situation with a lot of competing impulses and policies and lets the gray areas attempt to sort themselves out. It's engaging, thought-provoking stuff, something no one has said sincerely about a Gerard Butler movie since, uh ...

Many people are involved in whether or not a trigger is pulled: There's Col. Powell (Helen Mirren), overseeing the project from London; there's Lt. Gen. Benson (the late Alan Rickman in his last onscreen appearance), communicating with Powell via Web chat while sitting with English political leaders; there's Jama Farah (Barkhad Abdi, Oscar-nominated for "Captain Phillips"), the on-the-ground operative who flies a surveillance beetle into the house (it's even cooler than it sounds) and eventually tries to

buy the girl's bread so she'll leave the danger zone (no dice); and Steve Watts (Aaron Paul), who's spent six months working in the Las Vegas-based drone outpost but never before has had to be the one pressing the button. And that list doesn't include all the high-ranking folks to whom the aforementioned people pass the decision-making, partly to cover their asses but also to make sure that a delicate situation is handled according to procedure, time be damned.

Even more than the recommended Ethan Hawke drone drama "Good Kill," "Eye in the Sky" dials into the controversial program's benefits and pitfalls. This mission begins as an intelligence-driven effort to capture, not kill, but the area's too volatile to take over, and an attempt to do so would result in even more collateral damage. Director Gavin Hood ("Ender's Game") and writer Guy Hibbert successfully identify the numerous perspectives involved (legal, political, military, moral) and flirt with comedy when it comes to Powell and Benson's frustration, both holding back from saying, "Dammit, just make a decision already!"

The movie makes its points over and over again, and overdoes it a little with its glossy presentation of the innocent girl impacting the mission. But it draws out big ideas from a single, isolated situation that might not be isolated for long—would a nation rather acknowledge that it could have prevented an attack, or attribute the attack to a terrorist organization and recognize that it refused to thoughtlessly proceed with the certain murder of a child?

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'The Bronze' is like being force-fed spoonfuls of salt

FAST PAISED

Matt Pais

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"Gloats get kicked in the throats." "The early bird catches the sperm." "Absence makes the [bleep] grow harder."

Yes, Hope (Melissa Rauch of "The Big

Bang Theory," who wrote the script with her husband, Winston) has a way with words. That way is aggressively unfunny and immensely unlikable. In the annoying, formulaic "The Bronze," Hope is an obnoxious, entitled jerk clinging to the celebrity she earned after winning a bronze medal while competing with an injury, Kerri Strug-style, at the (fictional) 2004 Olympics in Rome. Driving a car with the license plate "Bronzed" and doing less-than-charming things like punching her well-meaning dad (Gary Cole) in the face and dubbing an old pal (Thomas Middleditch of "Silicon Valley," in a sweet performance) who experiences uncontrollable muscle

spasms "Twitchy," she may as well be called "Bad Gymnast." She sure as hell doesn't earn any redemption in her work coaching/sabotaging a rising star (Haley Lu Richardson) in her former sport, or flaunting her fading local celebrity at the mall and diner of her hometown in Amherst, Ohio.

Main characters don't have to be likable, but there has to be a rooting interest, and I don't mean rooting against them. Rauch wants Hope's experiences with Ben/Twitchy (just typing that name makes me sad) to show that she's not just arrogant, nasty and crass, but it's both too late and too far-fetched. (Also, Hope constantly listening to Avril Lavigne singing "So much for my happy ending" is rather obvious.) Through no fault of Middleditch's, there's no way a character like Ben would be so firmly interested in such a mean person, no matter how much he envies her physical control. She's childish and resentful, and even material that may have been partly amusing on paper gets flattened



Melissa Rauch in 'The Bronze'

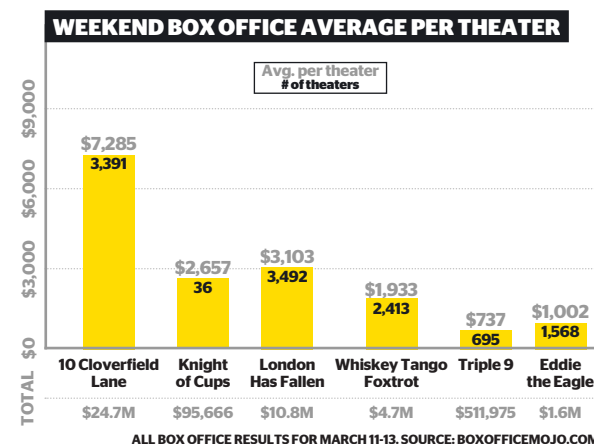
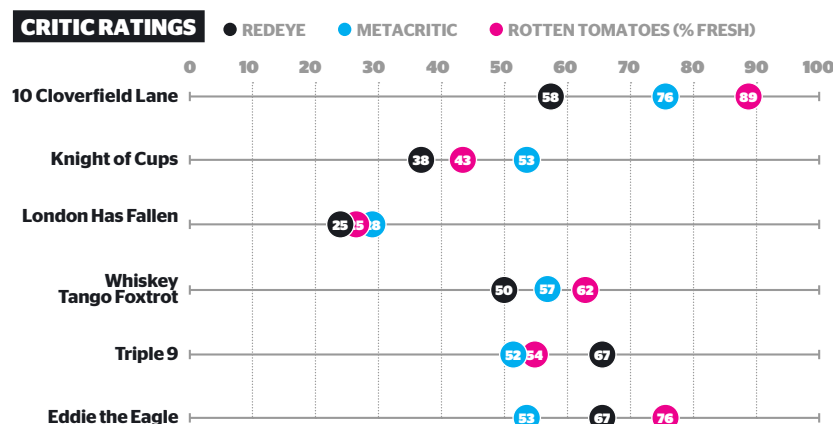
by director Bryan Buckley's total lack of pop.

It's rare, however, to be able to use the phrase "sexual gymnastics" (thanks to Sebas-

tian Stan of the "Captain America" franchise as a U.S. Olympic coach) and mean it literally. So at least there's that.

movie business

With a new batch of movies opening, you may be digging to remember what has recently been released. Here's a look back at what RedEye thought about some of the movies you may or may not have seen/liked/hated/forgotten about and an idea of how critical aggregators rate the movie. And how much money each brought in last weekend, which I guess sometimes sort of matters. —MATT PAIS, REDEYE



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c2e2 geek out guide WHERE TO LET YOUR NERD FLAG FLY IN CHICAGO

RedEye Staff

last **WEEKEND WAS ALL ABOUT** green beer and corned beef, but this weekend revolves around comic books and cosplay. As C2E2, Chicago Comic & Entertainment Expo, descends upon the city Friday through Sunday, we're feeling festive with nerd culture. So we asked our staff: Where's your favorite place to geek out in Chicago? From a bar with a high-tech digital beer menu to a toy store packed with '90s nostalgia, here's where you'll find us indulging our inner nerds.



BRIC-A-BRAC RECORDS & COLLECTIBLES 3156 W. Diversey Ave. 773-654-3915

This bright, cheerful store is filled with curated awesomeness, from cassettes and VHS tapes to the cool toys your mom refused to buy you in the '90s. There's also a shop corgi named Dandelo (find him on Instagram at [@dandelocorgi](#)) who makes everything better. **MORGAN OLSEN, EAT & DRINK AND LIFESTYLE EDITOR**

SFCO

1941 W. North Ave. 773-687-9824

The Wicker Park hangout formerly known as Geek Bar stays true to its geeky roots, from its drinks menu to its event calendar. Sip on any of the six nerdistically named cocktails that pit a "Game of Thrones" character against a superhero, such as the Melisandre vs. Scarlet Witch or the Tywin vs. Dr. Doom, while playing Geeky Trivia on Thursdays or watching the latest episode of "The Walking Dead" on Sundays. SFCO frequently hosts fandom meetups and comic book release parties, too.

ELISE DE LOS SANTOS, NIGHT EDITOR



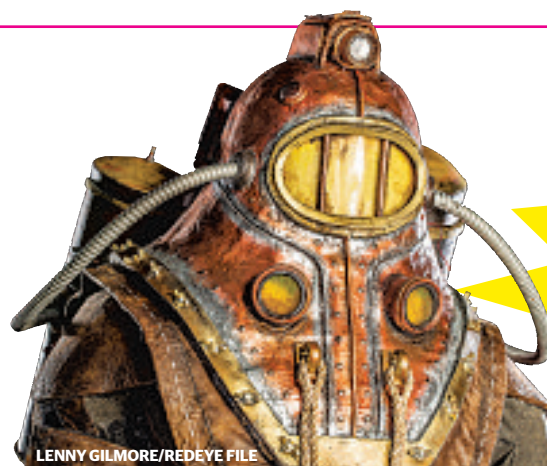
PEOPLE PLAY GAMES 3268 N. Clark St. 773-883-8813

If you're in the market for a retro gaming system, or already have one but need games, this is your spot. Those who grew up with a Sega or Super Nintendo are bound to get all the nostalgic feels in this store. The staff is friendly, the selection is great and the prices are usually better than other nearby vendors.

ANNIE CERONE, DESIGNER

LINKS TAPROOM 1559 N. Milwaukee Ave. 773-360-7692

Three words: digital beer menu. At this Wicker Park bar you constantly can monitor—and yes, it's tough to look away—how much is left of as many as 36 craft beers and four cask beers from around the country (the display also shows the beer's color, what kind of glass it comes in, how many ounces, price, ABV and, sometimes, IBU) and make sure you don't miss out on something you want to try. Solid sausages, too. **MATT PAIS, MOVIE CRITIC AND MUSIC EDITOR**



LENNY GILMORE/REDEYE FILE

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ALY MORRIS, DESIGN DIRECTOR



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TRIBUNE FILE

GARFIELD PARK CONSERVATORY

300 N. Central Park Ave. 312-746-5100

If you've never been to the conservatory, you probably think it's just plants. But it's not JUST plants. It's a plant paradise, a flower fairyland, a glass menagerie of clean-breathing air that we could all use a taste of. Between the outside gardens and eight display houses, the Garfield Park Conservatory is bursting with all sorts of weird and wonderful life that you likely won't find all in one place elsewhere. I mean, carnivorous trees, pineapples, an entire house of palms and even hybrid peppers that don't exist anywhere else grown by horticulturists who work there. The conservatory also plays host to one of the best events of the year, Beer Under Glass (May 19), when nearly 100 Illinois breweries gather in the name of beer to kick off Chicago Craft Beer Week (May 19-29). So yeah, not JUST plants.

HEATHER SCHROERING, NIGHTLIFE REPORTER



TOY DE JOUR

2064 N. Western Ave. 773-217-9089

I collect action figures, both past and present. If you grew up in the '90s, you'll immediately recognize and fall back in love with everything in this boutique toy store. I still have dibs on the He-Man Castle Grayskull playset. It's just more expensive now than it was when I was a kiddo. AKEEM LAWANSON, ONLINE PRODUCER

KA-POW COLLECTIBLES

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While it may be a little cramped, Ka-Pow has all of the toys you forgot you loved as a kid. Wall-to-wall collectibles and action figures make any visit to Ka-Pow a nostalgic hunt for that Chewbacca doll or Terminator lunchbox you remember obsessing over in second grade. And it's a lot more fun and affordable than trying to find them on Ebay. SHELBY LYNN BOSTEDT, DIGITAL INTERN

GRAHAM CRACKER COMICS

77 E. Madison St. 312-629-1810

Good luck finding a title this store doesn't have (and if you do, the friendly staff probably can track it down for you). Whether foraging for issues you've been meaning to collect or finding your next obsession, you might want to tell someone where you're going so they don't worry about you disappearing for hours on end. Even if you've never picked up a comic book, you'll walk out a fan of something. CHRIS SOSA, SPORTS EDITOR



KAITLYN MCQUAD FILE PHOTO FOR REDEYE

THE BEER TEMPLE

3185 N. Elston Ave. 773-754-0907

Craft beer is pretty cool. However, once you get deep into all the excellent choices this store has to offer—from incredible IPAs and sours from my favorite local breweries (Marz Community Brewing and Pipeworks) to rare finds from across the country and beyond—your ale obsession quickly becomes something akin to drunk Dungeons & Dragons. With the Beer Temple's weekly tastings and helpful Instagram posts documenting near-daily shipments of great beer, you'll learn something new about the booming and delicious industry with every visit. JOSH TERRY, MUSIC REPORTER

c2e2



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Super similarities

**'SUPERGIRL' STAR
MELISSA BENOIST
IS A GEEK, JUST
LIKE THE REST OF US**

By Elise De Los Santos | REDEYE

Superheroes: They're just like us.

At least according to "Supergirl" star Melissa Benoist.

The 27-year-old actress is a featured guest at this weekend's Chicago Comic and Entertainment Expo, better known as C2E2, but she says she's had some experience on the other side of the autograph table as well.

"I was just like them," Benoist said of fans she's met at Comic Con and similar events. "I would be at a convention for 'Star Wars' or 'Harry Potter' or something. I went to all the midnight showings of all the movies and dressed up. I'm a like-minded weirdo."

Throw in a love of doughnuts and junk food and it appears there's hardly any difference between the average human and your average superhero (minus the flying part, of course).

Speaking via phone from L.A. on Tuesday, Benoist talked about embracing being a geek as a kid, what she's looking forward to in Chicago and her hopes for the future of "Supergirl."

@ELISEKDELO | EKDELOSSANTOS@REDEYETCHICAGO.COM

On coming to Chicago for the first time:

I've never been to Chicago. I can't wait. I've heard of so many restaurants. I've heard the food scene is incredible, and I'm a foodie, so I can't wait to go out and eat. I wish the Jazz Festival was happening because I would totally eat that up.

On whether she considered herself a geek in high school:

Oh, I was totally the geek. [Laughs.] I had no friends. I would eat lunch by myself, and I was a complete theater geek. And I only did theater outside of high school in the Denver metro area, so I was a total oddball weirdo. But I was fine with it, you know? ... Sure, people might have made fun of me, but I always was really proud to be a loner. [Laughs.] It never bothered me.

On what drew her to "Supergirl":

First of all, I thought it was such a long shot. I didn't think there was a chance in hell I would get this role. I didn't really believe that I could be that character or play a superhero.

It's something I never thought of myself as doing, but I just knew I had to go for it because there's so few female superheroes and just strong females that fight back and do it with grace and do it with love.

On preparing for the role:

I did a lot of training, and I did half-learn how to fight. I had never punched anyone! I maybe slapped my sisters when I was a kid, but I'm not an aggressive, violent person, and I had no idea how to throw a punch. So I did have to learn fight training and choreography, wire work for flying, which is a lot of fun, but there was a lot physically that went into it to prepare. ... With the wire work and flying, even the choreography, I grew up dancing, so that kind of came like it would if I were learning a dance routine.

On fan response to "Supergirl":

The response that I have seen has been overwhelmingly positive and encouraging. It's always scary to put something out there, and a lot of times I don't like to look at what

people say about it. But this time, the fans have really embraced what we're doing on the show. I wanted to make her a character that everyone could relate to, not just women, and ... it seems like I hear from every person, young and old, male or female. It's overwhelming.

On acting opposite her husband, Blake Jenner, who recently guest-starred on "Supergirl" and whom she met on "Glee":

We are so weird at home together that it's not like having to turn a switch on. It's kind of just like, we've worked together so many times that it's only fun. We only ever have fun.

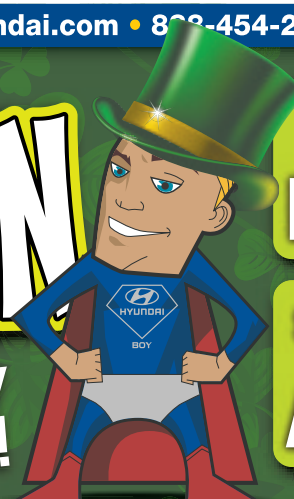
On personal quirks that are written into her character:

I think they definitely write for us, things, habits they see us do. I love junk food, I love doughnuts, and they put that in there quite a bit. There are these doughnuts all the time. [Laughs.] So I think there are versions of us in our characters.

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eat & drink

Seafood charcuterie
at Snaggletooth
LENNY GILMORE/REDEYE



By Michael Nagrant | REDEYE

You don't know lox. What you might know of cured salmon, if anything at all, is that sad vacuum-packed orange mush tucked away in the refrigerated section of your neighborhood grocery store. Jennifer Kim (Blackbird, Nico Osteria) and Bill Montagne (C Chicago), owners and partners at Snaggletooth, a tiny new restaurant in Lakeview, don't sell mush. They purvey the real deal: delicately spiced, heavenly thin, sustainably fished, super-fresh cured fish. It's a rare and addictive addition to Chicago's deli scene.

In curing fish, salts and spices are typically rubbed directly onto the fish's flesh. The outer layer dries out and forms a tough exterior called a pellicle. Once the fish is cured, the spices are washed off and the flavor—like an itchy-bitsy spider—goes down the water-spout. Added moisture from the wash, in my opinion, creates that mushy consistency.

With Montagne's technique, the fish is wrapped in cheesecloth and the spice cure is applied directly to the cloth. It still seasons the fish, but instead of having to be washed away after curing, the cloth is simply removed. The cure also includes a dash of liquor. As water leaves the fish during the curing process, the fish picks up extra flavor

Seafood charcuterie

\$14 at Snaggletooth, 2819 N. Southport Ave. 773-899-4711

WORTH A TRIP

and moisture from the alcohol and stays firm and lustrous.

There are lots of ways to sample the end result of Montagne's cure, but none better than the seafood charcuterie plate. What you'll get is four kinds of fish, matzo crackers, pickled grainy mustard that eats like caviar and small dollops of raspberry-rose jam made by one of Montagne's friends. It's almost slanderous to refer to the crusty but moist cracker served on this plate as "matzo." When you think of matzo, you probably imagine the god-awful, mouth-drying stuff from Manischewitz. But Montagne and Kim's recipe replaces water with olive oil. The matzo is golden brown and, when I visited, still warm from the oven.

The fish selection can change daily, but my plate included pastrami trout, lime hamachi, jasmine tea-cured trout and basic trout lox. The fish is cut into translucent scrims, making the jasmine trout look like stained glass, a candy-cane swirl of pink and milky fat ridges. Slightly oily, it had the mouthfeel of prosciutto

and the astringent herbal essence of a fine tea. The pearl-white hamachi was cut thick like a slab of premium sashimi, and each bite wafted with lime like an island cocktail. The trout pastrami was peppery with a delicate flesh more refined than its beef counterpart. Dabbles of jam tasted just like dewy raspberries plucked straight from a bush, something I often did as a kid in my grandmother's backyard.

In addition to fish, there are also bagels from New York Bagel & Bialy and housemade "schmeers" made not with cream cheese, but with a tangy, lighter Greek yogurt base infused with tomato conserva or spicy kimchi. There's fine Georgia peach rooibos tea from Rare Tea Cellar and perfectly acidic, bright coffee from Sparrow Coffee Roastery.

Montagne and Kim, both veterans of heavy-hitting restaurants, said Snaggletooth is an attempt to scale down, connect with people again and control everything they do.

The space, which features tiny plants growing in old oyster shells, a cork-lined

coffee table, white molded plastic chairs and a reclaimed wood pallet stuffed with succulents and mosses, looks like a Pinterest board curated by the hippest of mid-century modernists. A stairwell leading to the upper dining room is lined with art from Kim's apartment, including a David Bowie paper doll. "My mom was in a group. They were these five Korean ladies who toured around and covered Bowie," Kim said. "This stuff reminds me of that."

Though neither Kim nor Montagne is Jewish, they refer to Snaggletooth as a deli—not in the traditional sense but as a gathering place, a neighborhood touchstone.

"There's this guy who's been coming in before we even opened. Then he didn't come in for three days," Montagne said. "When he came back, we joked and told him we worried about him because he'd been gone for so long. That's what this is all about. This place is small enough so that we can really connect with people and nurture and feed them. And that's why we got into cooking in the first place."

MICHAEL NAGRANT IS A REDEYE CONTRIBUTOR.

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Bohemian House



Kee Chan
@ChefKeeChan
Lure Izakaya, Strings Ramen

1	Which celebrity would you love to create a meal for and why?	I would love to cook for Björk. Her music and art have helped shape my creative mind.	Action Bronson because I want to hear him say, "[Bleep], that's delicious" about my macaroni and cheese.	J.J. Abrams. I feel like I could speak his language through food as he does through film.	Oprah, so I can drop food off to her table saying, "YOU GET A SCHNITZEL, and YOU GET A SCHNITZEL."	It doesn't matter who I cook for, every one of my customers is a celebrity to me.
2	Most underrated pizza toppings. Go.	I'll eat anything on pizza, but I really love fresh greens like arugula after the pizza is baked.	Pickled banana peppers.	White pizzas. Sometimes you just don't need red sauce, garlic, oil, oregano, cheese.	Anchovies. Loud, strong and salty, the way more toppings of life should be.	Scallions. They bring a subtle umami flavor, and a hint of spice and sweetness to any dish.
3	I don't always eat at fast-food/chain restaurants, but when I do, I prefer ...	I'm from California, and my one vice is In-N-Out: double-double, animal style.	... Potbelly.	... a Hot Wreck at Potbelly. Extra hot.	I have been known to have tumultuous late-night romps with the White Castle drive-through.	Chicken Hut in Lakeview. Every piece of chicken is grilled to perfection from the crispy skin to the always-moist meat.
4	Name a food you're not a big fan of but can't figure out why.	Hard-boiled eggs are the worst, it's one of the only foods I don't like.	Goat cheese.	Venison. Deer. Call it what you want. I know other chefs who really dig the protein, but it just doesn't do anything for me.	I love all types of food. There's not much I don't care for except people that don't like food.	Melted cheese. I love cold pizza, but I get shivers when I eat a fresh slice with gooey cheese falling everywhere.
5	As the weather in Chicago warms up, I can't wait to serve people more PEAS!	... frozen hot chocolate.	... grapes from Mick Klug Farm. The Canadice and Jupiter are like candy crack.	... food cooked by hipsters who wear beanies in a hot-ass kitchen (a kitchen trend I'll never understand).	I can't wait for people to try our tsukemen at our Strings ramen shops in Lincoln Park and Chinatown.

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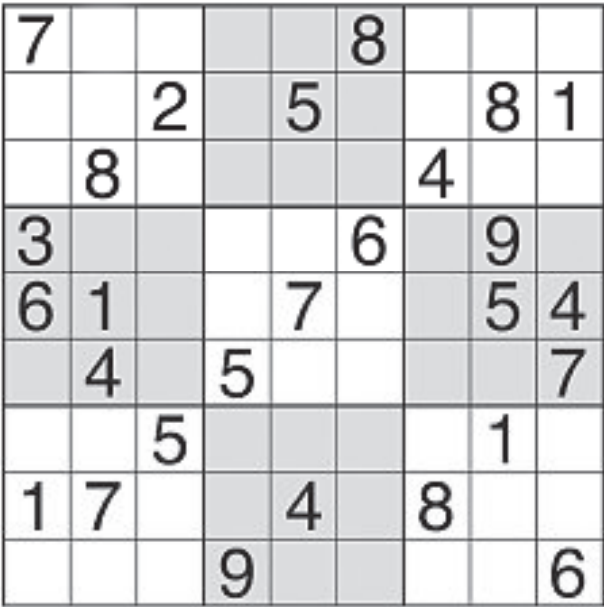
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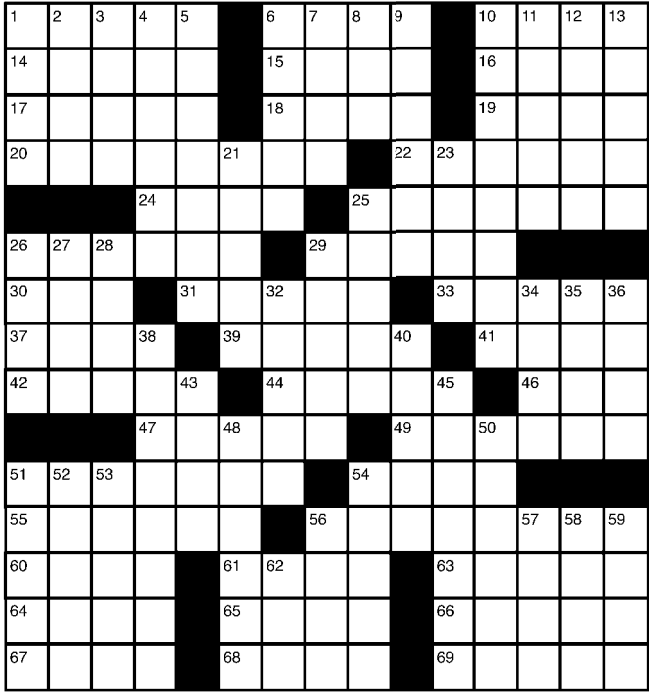


ACROSS

- 1 Speaking clearly and sanely
- 6 Reach across
- 10 Not locked
- 14 Make amends
- 15 Broad
- 16 Eat
- 17 Pub game
- 18 "Long Way to Tipperary"
- 19 Palm tree fruit
- 20 Shy
- 22 Drizzled
- 24 Captures
- 25 Trusted counselors
- 26 Praying; large insect
- 29 "Rigoletto" composer
- 30 Small bill
- 31 Defy authority
- 33 Department store chain
- 37 Celebrity
- 39 Vetoes
- 41 Swat
- 42 Scrabble pieces
- 44 Marshmallow Easter candies
- 46 Depot: abbr.
- 47 Short; fleeting
- 49 Come; find
- 51 Copied another pupil's answers
- 54 Bring on board
- 55 Aide
- 56 Distrust of others' motives
- 60 "well that ends well"
- 61 Stitched joining
- 63 Money, slangily
- 64 Escape
- 65 Make a living
- 66 "or shut up!"
- 67 Very long periods
- 68 Lather
- 69 Shadowboxes

DOWN

- 1 Youths
- 2 Orem's state
- 3 Apple's center
- 4 Determined
- 5 Hopelessness
- 6 Cheese variety
- 7 helmet; light hard hat
- 8 Commercials



- 9 Closer
- 10 Unique things
- 11 Spinnet or grand
- 12 Go into
- 13 Requires
- 21 "Peer Gynt" playwright
- 23 "No ifs, _ or buts"
- 25 Wild brawl
- 26 Almost all
- 27 One opposed
- 28 Actor _ McDonough
- 29 Irritated
- 32 Man or ostrich
- 34 Additionally
- 35 Word of disgust
- 36 Jacuzzi
- 38 Falls back into a bad habit
- 40 Madrid's nation
- 43 Web surfer's stop
- 45 Pinches pennies
- 48 Stanzas
- 50 Regain lost money
- 51 Rub enough to make sore
- 52 "Dolly!"
- 53 Actress Burstyn
- 54 Church songs
- 56 Jack or joker
- 57 Smidgen
- 58 Derogatory comment
- 59 Atlas pages
- 62 _ de cologne



BRAIN CANDY

- » Hair and fingernails do not continue to grow after death.
- » It takes Neptune more than a century to complete one orbit.
- » Mike the Headless Chicken lived without a head for 18 months.
- » Mexico's Giant Crystal Cave is so hot that you could only survive unprotected in it for about 10 minutes.

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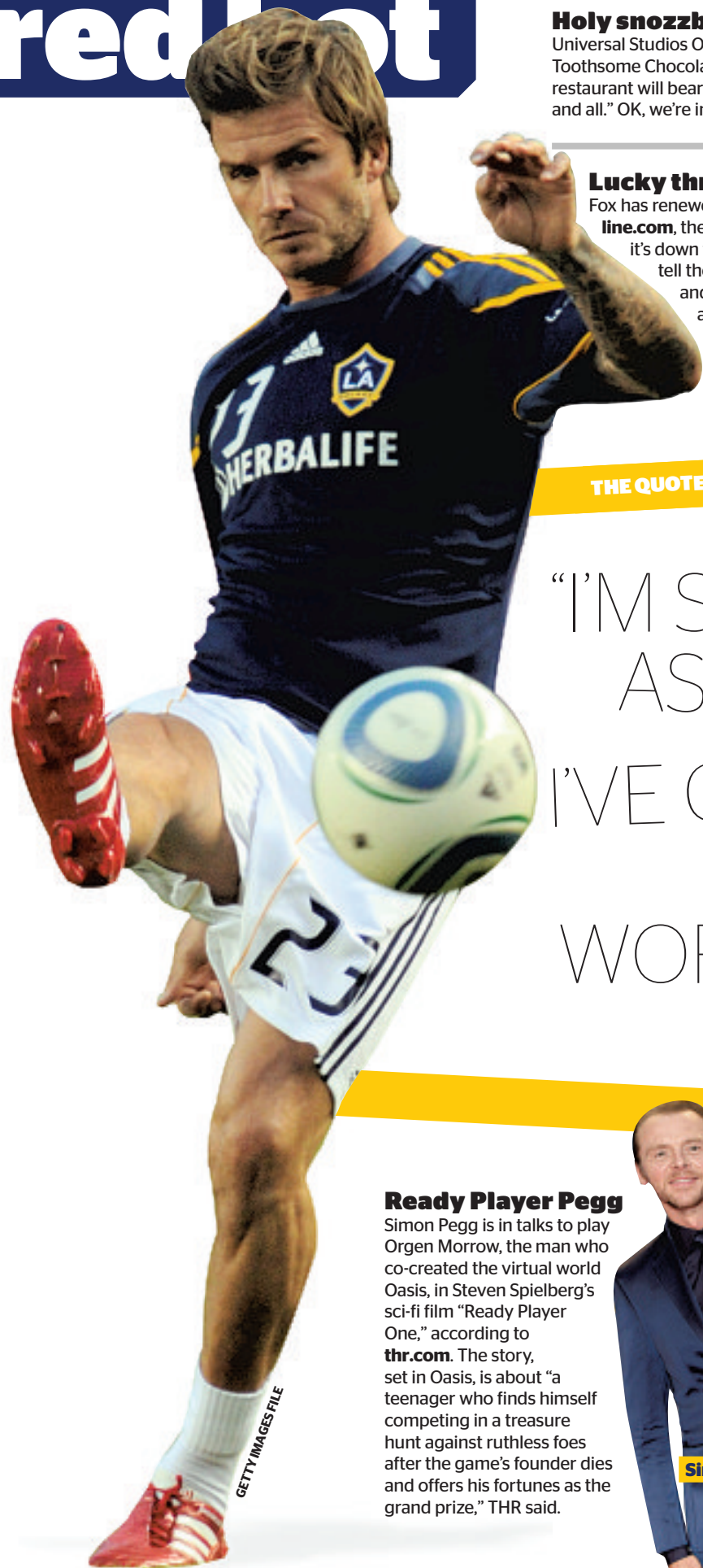


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red hot

**Holy snozzberries**

Universal Studios Orlando has announced plans to open a full-service restaurant called Toothsome Chocolate Factory & Savory Feast Emporium. According to **ew.com**, the restaurant will bear "a strong resemblance to Willy Wonka's iconic factory, with tubes and all." OK, we're in, but only if we can be turned into blueberries.

Lucky three

Fox has renewed its hit show "Gotham" for a third season. According to **dead line.com**, the Batman prequel show is still doing well in ratings, although it's down from its first-season numbers. "It takes a very special team to tell the tales of 'Gotham.' For the past two seasons, Bruno, Danny and John have masterfully honored the mythology of Gotham and brought it to life with depth, emotion and memorable high drama," said David Madden, Fox's Entertainment president, speaking about writer/executive producer Bruno Heller and executive producers Danny Cannon and John Stephens.



Ben McKenzie and Donal Logue in 'Gotham'

THE QUOTE

"I'M SECURE AS A PERSON, AS A HUSBAND, AS A DAD. I'VE GONE PAST THE POINT OF REALLY WORRYING, CARING."

— David Beckham, to GQ Magazine

Ready Player Pegg

Simon Pegg is in talks to play Ogen Morrow, the man who co-created the virtual world Oasis, in Steven Spielberg's sci-fi film "Ready Player One," according to **thr.com**. The story, set in Oasis, is about "a teenager who finds himself competing in a treasure hunt against ruthless foes after the game's founder dies and offers his fortunes as the grand prize," THR said.



Simon Pegg
EPA FILE

**THE DIGIT**

\$1.9M

That's how much money "Miracles From Heaven" made at the domestic box office on Wednesday. According to **thr.com**, it came in at No. 2 behind "Zootopia," a movie that just can't be stopped. The movie starring Jennifer Garner and Queen Latifah is expected to post a five-day debut between \$10 million and \$20 million.

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